

30 JANUARY 1976
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TLS

THE TIMES LITERARY SUPPLEMENT

FRIDAY • 6 FEBRUARY 1976 • No 3,856 • 18p

The later Lukács

Connolly first and last

by Alastair Forbes

A map of Ireland

by Roy Foster

Names on the Globe

by Eric Partridge

Michael Banton on Ethnicity

Heinrich Mann; Pound Wyndham Lewis; Protector Somerset; Guderian

'Kubla Khan and the Fall of Jerusalem'



Madrons, Segovia, 1962, by Michael O'Leary, one of the photographs in the exhibition, 'The Land', at the V and A. (See Commentary, page 138.)

COMMENTARY

Scenes of Literary Life, by D. J. Enright

Portraits, Timestyle

An evening with Ellen Terry and Henry Irving

Fiction: Jurek Becker, Donald Ogden Stewart

By Robert M. Adams

Pound
125pp, Fontana, Paperback, 60p.

Having got past this, we are over the worst. Chapter 3 concerns "Hugh Selwyn Mauberley" (sparsely treated), and "Monna to Sextus Propertius" (more liberally

handed) chapters 4 and 5 are devoted to the *Cantos* (one an "Ideas", the other on "Rhythms"), and then we start moving "Towards a Conclusion", which in the final chapter we get under that heading, "Conclusion". Professor Devle does not seem to like either the *Mauberley* of which he has the strongest opinion, or the restricted and rancorously disguised few sensibilities can respond to this poem by Pound as to no other," or "Homage", which he judges to be written in deliberate Baku-Banish or transforocore—he calls it a delibere late parody—how not to transforocore, but can end does cite passages to support his views, passages which make roald perplexities for those who think Pound was a hard, clear modernist from the beginning, instant on sweeping away the quarry of Wordsworth of Edwardian diction. "Wordsworth" is a section of the phrase available for the language of some passages on which Professor Devle picks: in America we might call it garage-solo verse, though trouble is that he makes no mention of other passages in both the *Cantos* which contradict this characterization, passages which in his earlier book he had given very little emphasis, And sometimes, to make

his point, he seriously misreads his text. Doubtless the "Envoi" to "Homage" is a not dissimilar to contemporary idiom, nobly even, though it was. But it is far from characteristic of the poem as a whole, and seen against a background of clipped, -contemporary ironies, its unique tone makes a deliberate point. True, the passage of "Homage" beginning "The twisted rhombs ceased their clamour of accompaniment" is not a model of clear, natural English. On the other hand, it is interesting to find Professor Davis misreading completely the mock-composity of a passage like the following:

If any man would be a lover .

he may walk on the Scythian coast,
No barbarism would go to the
extent of doing him harm.
The moon will carry his candle,
the stars will point out the
stumbles,
Cupid will carry lighted torches
before him
and keep mad dogs off his
ankles.

Thus all roads are perfectly safe
and at any hour;
Who so indecorous as to shed the
pure gore of a suitor? i

Professor Davis tears the two italicized lines out of context and represents them as Pound hoking up his own dialect into parody or Babu. But they are really in dramatic character; they are the utterings of a prude, not to say timid, lover, parenthetically ordered by his

mistakes to report for the useful preparation for any dangerous suburge. The reader preparing to embark on the to persuade himself that he and sometimes bracketed going to be all right. The *Contes*. Perhaps, if even Pound's, it is not needs a bit of supplementing, beautifully present in the earlier book, since there word has been translated. Davie distinguished word for word (and deeply and I think usefully be- and I don't know any different groups of use, have been doing a Chinese history cantos (53-61) equivalent, nearly as "pathological and sterile", but joke in "Integer vitae" giving great beauty, eloquence, unlike Professor Davie's insight to the Pisan cantos (74-80) brand target so complex. Generalizations about the suggests the dark thought of the white fire. I have now done the book. The cantos are seriously, Edin., beginning, where a reader of the quasi-epic will

The best thing in this book is the preliminary account of the history of the book, particularly the section on the history of the book.

their rhythms, by which
Devie means not only to about the chapter "Towards a
format of the line, but criticism" I am afraid I cannot
can energies of larger m
a very coherent impression. I
tens, and describes an ideal literary civiliza-
the scale of the poem, which Professor Devie clearly
of rhythms gathering up, and highly; and he thinks
done, cannot fita we've
and valued it too. It is a civiliza-
sion Devie's other work, which allows for leisure and
ideas for as opposed to and that is certainly a fine
The important ideas of it are not a very distinctive one,
according to this format, but good people have to have
not dogmas but rather a hierarchy of the
writing-out of each
classes I see much less
proved by drawing class, why it cannot tolerate
about, and this consideration I do not see at all;
arbitrary modification of the what any of these spacel-out
taken by Professor Devie, and speculations have to do in a
earlier book, that Pound already about Ezra Pound which
slightly different, in his already skimped most of his
for exterior, experience and poetry and neglected all of
from Yeats, Eliot, and the much more much else had better
[A. R. K.]

the symbolist tradition. The concept brings Professor Devio back into perhaps unwelcome company with Mallarmé's written, or tried to write, a "constellations," with Millicent study of Pound, because pieces on "Knot and Vespers" reasons such a study is with the concept of major need at this time. The events. In any event,

Pound Era is a superb book because it enters almost syncretistically into the mind of its chief author, laying down the obsessive and hisirious characteristics of that mind and hestawing on it some gifts of depth and complexity which actually derive from prudent hindsight. Such a book needs, not a polemical apportioner or, perhaps, not that, but a persuasive modification. Mr. Kesteven offers it tendentious views, and, deaf to suggesting implications for which, with equal deftness, he avoids taking responsibility. He practises on a gigantic scale what Professor Davie has described on a humbler level: "the author's whole caput floats striking a dramatic suggestion on the gassy formulae of a rhetorical question."

The case may well be unique in literary history. It is an amazing achievement to have passed off the central figure of his age as a brilliant but uneven poet who for at least forty years was deeply eccentric, in a whole range of ways, to the life of his own time. Only an extraordinary book, which raised to new levels the discussion, not only of Pound, but of the American literature as a whole, could have accomplished this. The *Pound Era* is such a book: it is a landmark, watershed, whatever. But it is also the trial of a hard-hit prosecuting attorney—not only in its dacious sophistries commencing with the opening chapter, but in the unrelenting account of his successive captivities by Major Douglas and Mussolini, in its delicate insensibility

(no better than Pound's and with less excuse) to the flatulent fascist aesthetic—but in its specifically literary judgments as well. It picks high spots out of the Cantos for close and wonderfully acute discussion, but gives no impression of

that point as the often hurren and largely disorganized while that is fine. Mr Kenner is not to be blamed for making everything he can out of these few notes; that is the critic's job. But it is also part of his job to convey a fair sense of his client's limning failures as well; he ought to give us a feeling of the landscape's relief, of where the limning goes wrong, and of what with what sorts of law. Nowhere is this more important than with Pound, who drops us through many dull and incoherent pages of mis-transcribed prose before reaching what is a somewhat right. The normal process of editing such a dialogal will ha to sort out and qualify, verify and reject, and particularize, the insights of luncatatory and parlian beaks like *The*

Putting the matter this way makes the whole thing sound like a machine operation, intent on grinding the diamonds of insight down to the dust of platitude; it could have that effect, though one hopes not so depressingly. Modernism is just one receding thought, the best as it is, but it is not a category or categories to put labels on. "The Pound one" is one such forlorn, and there will be others. Probably the only way to get it adequately stated, but (to look at the hopeful side) perhaps ours will fit naturally enough not to need all that advocacy. Meanwhile, the Modern Masses are the only ones who seem to look like a line of careless quickies aimed at providing material for cocktail chat. In the limited space they've got, its the only way to be understood to deal with central aspects of the subjects they have selected, and with the main currents of life thought swirling around them.

By Matthew Hodgart

C. J. FOX (Editor) :
Enemy Selvoss
 Selected Literary Criticism by
 Wladimir Lewis
 272pp. Vision Press £4.95

Professor David's own premises, poet and critic, are not exactly empathetic with Pound's, nor for at master with the now-historical modernism of which Pound, poets, Joyce, and Eliot were so largely the creators. Professor Whyte draws basic inspiration from the work of the French Symbolists, and from such as Mallarmé, Valéry, and the others. He is not, like Pound, a devotee of the Absolute; he is not, like Pound, an Albigensian heretic; and he tends to see Pound about as controversially as one can without losing sight of him altogether. Finally, he starts with the basic advantage of having written one careful, methodical study of the poet, from which he sold poetically everything that can possibly be removed from his somewhat recondite point of view. In that study, Pound (*Esra*) Poet at Scars:

Where Joyce is concerned Lewis is unjust and often malicious, as in the vicious attack on the character of Stoppen Dedele, quoted at length here from *Time* and *Western Man*. This is how the hero of *Olympos* first appears on page two of the book:

Stephen Dedalus stepped up, followed him (Mulligan) *wearily* halfway and set down. . . .

He does smooch everything "wearily." He "sits down" always. He has got far. He moves with such "disgusted" and "weary" slowness, that he never gets further than *half-way* under any circumstances. . . .

That is manifest nonsense. On the first page of *Ulysses* Stephen has just woken up, probably with a slight hangover. For the rest of the day he is in fact highly energetic, tactless, and walking on the beach and for many miles through the city, lecturing on Shakespeare; and despite alcohol and injury he is still walking energetically. At 3 a.m. Lewis goes on with

"... Tell me, Mulligan, Steppen said quietly." "In this quiet "Tell me, Mulligan"—(Irish accent, please)—you have the soul of this email, pointless, oppressive character in its entirety. You wonder for some pages what can be the cause of this weighty inanition. . . . You slowly find out what it is. The hero is trying to be a gentleman!

quiescent, because *Time* is just now stirring and, since he is a gentleman already, he doesn't want to cause offence. Lewis made many mistakes in *such a manner* because he was always so fond of close verbal criticism and it is a pity that a few pages later he objected to a sentence in *A* "creased and brushed" about Charles's "black hair." Of course, this may be the editor's fault: *Time* and *Western Man* is now hard to find and I have not checked it to see if Lewis was responsible for the "creased" "creased" for "grass." There is plenty of praise and plenty of criticism in Lewis's comments on *Joys*, but there is also a parenthetical remark about the contemporary figure whom he thought to be the most serious challenge to the status as the Great Writer of the Age.

A high-contrast, black and white photograph of a person wearing a crown and a large, ornate, dark garment, possibly a robe or armor, set against a dark background. The image is heavily stylized with high contrast, making details difficult to discern but emphasizing the silhouette and the crown.

*Detail from Reading from Ovid by Wyndham Lewis from the
The World of Wyndham Lewis of Sussex University, discussion
mentary on page 138. (Reproduced by permission of the)*

In some other ways the editor has not done his duty too well. Here is Lewis in an article "Datebment and the Fictionist", again in a hurry:

We are, in fact, like the school-child of Newton, picking up pebbles upon the boundless ocean of Truth, or however it was be put it.

Well, Newton did not put it like that; and how he did put it can

original text was an such bit of misallanqueus information. "Sir Thomas Urquhart... author of books written in a unique jargon."

Lewis inspires passionate devotion among his devotees, as E. W. F. Tomlin, Geoffrey Crigson and Hugh Kenner, even Edgar Allan Poe, rather nervous editors, I think that they were all wrong and what pure energy, what energy, creative faculty. I believe that the best of Lewis is in his literary criticism, as represented in this series, and that most of his novels, stories, and criticisms and philosophical comment are as good as old Welsh mutter. His admirers are not wholly wrong. There are something edditable about pure energy, even that of Ezra Pound, whom Lewis reached.

C. H. Sisson, in his *Collected Poems* if he is to introduce them, show my arguments". It is letters to the press that he has having grouped them in his attack on Whitman's "discuss under four and Western Man" and "The Courtier-Mage" – the pretension of "poetic" "Poems" to "Towers" reason against emotion. "Death Marks" and "Sons"

"into their own poems. As Yeats himself
 says in 'Whithead':
 "After page after page of logical
 "selected sentences while
 "is evidence
 "collected of his
 "author's feelings".
 Obviously true that
 find no good argument
 it. Lewis has the insolent
 but even Bergson and
 authors of whom he has
 imperfect understanding
 deals with such subjects
 of the book.
 of Shakespeare and
 Wagner's polemics;
 he was beautifully
 Joyce in the sixth
Finnegans Wake:
 "the soldier-suburb-
 "of the remnants
 "of those sourestified
 never quite got the
 of his eyes so that the

I. S. Atherton

LEY YOUNG:
of Ireland
Poetry of W. B. Yeats.
p. Chendlo; Cercenet. £3.50.

Criticism in depth begins with "The Gray Rock", in the section headed "The Courtier-Mage", to indicate that Yeats is using the masks of Castiglione's courtier and the symbolist sage. Mr Young shows the complexity of Yeats's position when

By 1914 the possibility of being a bard for all Ireland had gone had it indeed ever existed, and he was an isolated Anglo-Irish Protestant with an aristocratic idealism, a country gentleman to be dominated increasingly by Catholic petty-bourgeoisie. While gave his poetry such a wide metaphoric range was that his Irish situation was understood by the English in Europe about to smother its traditional culture in the Great War.

Mr. Young demonstrates that Yeats's love affairs and other personal problems were involved in his verse, giving persuasive readings of "The Secret Rose" and "In Memory of Major Robert Gregory" and found both more original and on the whole convincing.

His next section, "Apocalyptic Poema," deals mainly with "Nineteen Hundred and Nineteen" and "Lapis Lazuli" (which was written in 1936), and is lively and entertaining. He explains the third stanza of "Nineteen Hundred and Nineteen," as describing how "the pomp and circumstance of empire convinced England that the Pax Britannica would outlive all future days; and this drowsy conviction made possible the fine thought of the *fin-de-siècle* aesthetes. These who noticed that the empire still loomed, and occasionally

must have thought it was simply a measure to preserve the spunkiness of the "krak-mimela". The reader is reminded of the Yeats's personel mythology by the way. But Mr Young can be severely critical of Yeats, as when he describes the "embarrassing" view of history as "embarrassingly symbolizes" the Lola Fuller's Chinese dancers", and adds, a footnote:

Embarassing, I think, because an unmeasured attempt on the wide-world practice of seeing the world not in in the form of commerce in the form of Pop Art. . . . In this sense at least Yeats lacked the touch of the grimly self-satisfied of the grimly self-satisfied, because they seem appropriate to a family Irish mind constructed of threads and patches; but Lola Fuller is clearly in this satirical poem, is an alien presence.

Yet, his finds the poem as a whole

"one of the sword-magician's most dazzling performances". His second example of the apocalyptic poem is "Lespie Lazuli" for which he agrees with Herold Bloom—how Yeats does not seem to have read that the poem is "not extremely successful" but, as Ransom says, "a marvelous last movement". Mr. Young enjoys also Yeats's quiet branding of "ultimate power to play with the paradoxes of life and death" in re-creating the lost handwork of Callimachus with his words.

With that insistence on providing his readers with a haste which was shown in his introduction, Mr. Young next provides a section entitled "The Spider's Eye" to expel the modern myths that Yeats adopted or constructed. He says it is "an attempt to expound and amplify Yeats's notion of modern men's cognitive designs on the world." Which is, I fear, a fair example of his style throughout this section. I would have preferred two or three more close readings of poems.

For whatever his shortcomings as

to twitter on general reassurance that they are metemorphosis presentations rather than content—Dudley Young is an interesting critic of Yeats. He can resist the power of Yeats's incantation and cast a cold eye on his symbols while enlarging on his appreciation of Yeats's work. His remarks on the tower as a symbol are typical:

the first thing that strikes one when looking at any of these towers is precisely their lack of connection with their surroundings. Baffling emblems of adversity they may be, but emblems of

a power that "rose out of the race" they must certainly be regarded as Yeats' power, in short is a powerful emblem of colonial exploitation, and to this, its most obvious significance, Yeats is alluded.

Equally damaging remarks about Yeats' symbols have been made before; one remembers Yvor Winters' comment: "The gentleman . . . should be fond of fishing." When now in Mr. Yeats' account is that it must be a room, a complex, is a waste, of course, of Yeats' words, and as he says in a footnote, "their conjunction here makes absorbing poetry."

It should be added that many of his most famous symbols are made in footnotes—a feature which could, easily prove tiring, but which seems to make his text livelier, almost as if he were having fun with his huge, and absorbing, in various unlikely ways some absorbing criticism.

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By Eric Partridge



To the Editor

'Scottish Painters'

Sir,—For the benefit of those readers for whom our book *Scottish Painters: At Home and Abroad 1700 to 1900* may be the first introduction to the subject, we feel we should be allowed to point out that your reviewer, J. D. Macmillan (January 23), in invoking the shade of Sir James Caw has elided himself with the school of thought that would like to see Scottish art confined in a tartan strait-jacket, which we deliberately set out to counteract. We had hoped by setting the ground and re-setting Scottish painting in the broader context of British and European art to provide a fresh standpoint from which lively discussions on the "Scottishness of Scottish art" could proceed. It is depressing, therefore, to find the clock turned back instead, and the seventy-year-old arguments re-furbished in the pages of the TLS, especially as Mr Macmillan, whom we hail as a devoted and discerning reviewer, has devoted his review exclusively to Alexander Runciman, takes a correspondingly myopic view and has nothing significant to add.

The question he poses concerning the character of the identity of Scottish painters, that we are told we have failed to ask, is never answered. Although a claim is made that despite long periods away from home their art "remained distinct", virtually no consideration is given to style apart from the obvious influence of Wilkie on his successors, which is discussed fully by us in any case. A passing reference by your reviewer to the influence of Runciman on Raeburn is unfortunately unsubstantiated.

Mr Macmillan's apostolic succession of Scottish painters reads like a biblical genealogy, but by his own admission makes it difficult to fit in some of the giants, thus omitting Gavin Hamilton, David Allan, Raeburn, Dyce, and the brothers William Bell and David Scott. Even Ramsay can only claim a connection with the genealogy by courtesy of his aunt's godfather!

Your reviewer commands Caw for patronising to sweep the carpet because the admirable cosmopolitanism of Scottish-born painters of the period is "inconvenient to an approach which wishes to see a continually evolving and identifiable Scottish style". In giving these artists full treatment we have, we are told, created "difficulties" for ourselves and have failed to find a "satisfactory historical perspective" for "aesthetically" read "distorted".

Such a biased approach enables Mr Macmillan to declare that "David Scott's 'must be seen in a Scottish context' (our italics). We ourselves wrote that Scott's "only true predecessor" in

his native Scotland were the Runcimans (page 274). But we also suggested (page 269) that Scott's "Vasco da Gama" owed something to Michelangelo's "Last Judgment" and Géricault's "Raft of the Medusa". Your reviewer sees the "Vasco da Gama" as a "direct homage to Runciman", we see it in a broader context. Fortunately our approach has been welcomed by other reviewers of our book, both Scottish and English.

The implication that we failed to see the identity of purpose between Sir Walter Scott and Wilkie is untrue. Apart from a specific reference in the chapter on Wilkie (page 171), your reviewer presumably skipped the section on Sir William Allan as a history painter where this lively discussion on the "Scottishness of Scottish art" could proceed. It is depressing, therefore, to find the clock turned back instead, and the seventy-year-old arguments re-furbished in the pages of the TLS, especially as Mr Macmillan, whom we hail as a devoted and discerning reviewer, has devoted his review exclusively to Alexander Runciman, takes a correspondingly myopic view and has nothing significant to add.

DAVID and FIANCANA IRWIN.
Department of History of Art,
University of Aberdeen, King's College,
Old Aberdeen AB9 2UB.

'Three French Writers'

Sir,—The dangers of intellectualism and the myopia of intellectual arrogance (Richard Cobb's review of Frank Field's *Three French Writers and the Great War*, TLS, January 23) do not lend merely to the temptation of fascism and/or communism. They have "neasy" side-effects, such as:

—a refusal to take into account the impact of the First World War on a whole generation of European writers and artists;

—a view of twentieth-century French literature whereby Doris Lessing's *Golden Age* is seen as more important than Barthes, Drieu La Rochelle and Barthes;

—more specifically, a "whining, myelinated" rejection of Barthes's contribution both to the novel and to polemical literature;

—a perversion of logic which makes it possible to write in quick succession that Drieu was "consumed by self; there was little room for anyone else... One is surprised to learn that Drieu [L'Homme converti de femmes] had a mistress; and then "Drieu is a complex character, full of doubt, and often capable of looking out of himself and of seeing from his mirror-image".

the implication that Barthes's "inspired ability generally to make the wrong choice" prompted him to desert Franco's side and to write *Les Cendres Chimériques* sous le pseudonyme de "Gérard de Nerval", and the misleading affirmation that Aragon "came and then went" out of the Communist Party. He is still there;

—the mistaken notion that "Barthes and Aragon were largely alone (?) among converts to communism". They enjoyed the company of Breton, Céline, Dabit, Eluard, Gluck, etc.;

—the reassuring belief that "at least in this country a tróisisme des cendres" as extensive and so varied could hardly have been given the opportunity to develop". Perhaps Richard Cobb has never heard of T. S. Eliot, D. H. Lawrence and Wyndham Lewis, a triad as varied and as lacking in literary merit as the French trio considered by Dr Field?

JEAN-LOUP BOURGET.
(Un petit exaspéré).
7 Redcliffe Square, London SW10.

Karl Valentin

Sir,—May I belatedly reply to one of two points raised by P. S. L. Lyons in his review (January 9) of *The Unknown Queen of Ireland?* Professor Lyons has a very high opinion of the reading habits of this country if he considers that any part of my biography of Katharine O'Shea is aimed at an "unsubstantiated" general readership. Having thus decided, he proceeded to review the book as if its content and potential readership were what we say, more sophisticated—which I found baffling. I would like to defend my "credibility" in regarding Mrs O'Shea's memoirs as surprising, given accurate in their home rule context, and my "blindness" in ignoring Viscount Gladstone's demagogic of her claim.

Belonging to the Kells O'Sheas/W. E. Gladstone correspondence in the British Library against the Home Rule narrative of her memoirs, I considered that the letter stood up surprisingly well. I still do. After thirty years was avowedly written by Herbert Gladstone in refutation of the blessed or untruthful statements which he considered had been published about his illustrious father. Part of his argument against Mrs O'Shea was based on the number of times she claimed to have seen or written to his father, and he pointed out the authoritative list of her letters and the meetings from 1882 to 1888. He was inaccurate about the number of letters. I quote them while I would be searching and there are more in the British Library than he stated, that is excluding the O'Shea letters John Morley retained after writing the official biography of Gladstone, which did not resurface until 1970. I did not therefore regard Herbert Gladstone's demolition work as expertly performed, and I thought Mrs O'Shea's claims might possibly be correct.

JOYCE MARLOW.
Magnolia Cottage, East Lane,
Bedmond, Walsford WD5 0QG.

From this week the price of *The Times Literary Supplement* is going up to 18p. We regret this increase, but inflation and rising costs have made it inevitable.

Confidential Clerk

Sir,—I have not seen *Confrontation* but to judge from the account given in your Commentary (January 23), the picture drawn by Sigrid O'Donoghue of T. S. Eliot's work at Feber and Feber is a distorted one. To correct it, I refer your readers to the article on Eliot as a publisher, contributed by his colleague F. V. Morley to the symposium edited by Richard March and Tamihutu (London, 1949), where he says: "Conscientious, scrupulous, careful, attentive: one or other of those uncommon epithets is needed to describe Eliot as publisher." As to the Criterion, I took over the job of secretary from Bridget O'Donoghue, and it is true that in those later years of his life the impact of its early period had slackened, and the times were not prelusory; but it is quite untrue to suggest that it was kept on "to please TSE and give him work to do". As to proof-reading, it was always understood that this was the secretary's job; why on earth should the editor have been expected to do it?

ANNE RIDLER.
14 Stanley Road, Oxford.

'The Soul of the White Ant'

Sir,—Lord Zuckerman is in no doubt correct in his assessment of Eugène Marais (January 16) but his reference to "Moral's idea that a termite should be regarded as a single composite animal" reminds me of an experience in Rajasthan in 1952, when I was engaged in fieldwork on the insects of the Indus valley. In the principal district, Moravia, I had recorded the name of the brown ant (*Formica*), but found that no termite existed for the individual white ant; there was indeed a word (*chir*) which, like *Formica*, has cognates in some other Indo-Aryan languages, but this referred to the termite as a whole. When I manoeuvred native speakers into the position of having to refer to a single white ant, they were clearly embarrassed, and resorted to such periphrases as "a kind of ant", usually adding, "but we never speak of such a thing".

W. SIDNEY ALLEN.
Trinity College, Cambridge CB2 1TQ.

Karl Valentin

This is the mind of the Marxist, as reflected in his language, the terminology was conceived as a single organism. The cognates of *Formica* and *chir* are not the same, and Sir Ralph Turner has suggested that the various changes may be due to taboo. One may agree with Lord Zuckerman and S. H. Skellie that Marais's idea was "a little naive", but at least it reflects the intuitions of involved naive observers.

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Victorian Ghosts

Sir,—In his review of *Three Supernatural Novels of the Victorian Period* (January 16), Michael Mason regrets that no one has written a history of the Victorian ghost story. He will, I hope, be glad to know—and perhaps some of your other readers will—that Julia Briggs's *Night Visitors: The Rise and Fall of the English Ghost Story*, which we hope to publish next year, includes a full survey of nineteenth-century ghost stories, though its full scope is, of course, considerably wider.

CHARLES MONTREITH.
Pobor and Fisher Ltd, 3 Queen Square, London WC1N 3AU.

The Good Soldier Chonkin

Sir,—Further to Geoffrey Hosking's very interesting article on *Good Soldier Chonkin* (January 16), I would be glad to identify the precise economic consequences of the Civil War and the provincial centres of pro-Leveller feeling. But I shall be happy to do so only if you can identify the precise economic consequences of the Civil War and the provincial centres of pro-Leveller feeling. But I shall be happy to do so only if you can identify the precise economic consequences of the Civil War and the provincial centres of pro-Leveller feeling.

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be delighted to see further work by him or by other younger historians, developing and substantiating these points.

G. E. AYLNER.
Department of History, University of York, Heslington, York YO1 5DD.

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At the Front

By Jasper Ridley

PHILIP KNIGHTLEY:
The First Casualty
465pp. André Deutsch, £5.95.

War reporting is as old as newspapers, and nearly as old as printing. In the sixteenth century, accounts of the exploits of Elizabeth I's armies were published in pamphlets which were on sale in London; and when the Civil War began in 1642, both the Cavaliers and the Roundheads published regular newspapers in which the public could read of their soldiers' achievements at Edgehill, Marston Moor and Naseby. By the middle of the nineteenth century, newspapers were publishing news of wars in the form of short telegraphic messages followed in due course by long official bulletins issued by army headquarters, and by letters written from the front by serving officers who had been paid by the newspaper to send the letters.

A now phenomenon, the "war correspondent" as a civilian newspaper reporter accompanying an army on the campaign—appeared in 1837 when the *Morning Post* sent Charles Lewis Gurnea to report the Spanish civil war between the Carlists and the Isabellines. The *Times* had a war correspondent with the French army at the siege of Rome in 1849. But Philip Knightley begins this story in 1854 when William Howard Russell went to the Crimea. Russell's reports in *The Times* from the Alma, Balaclava and Sevastopol first made the general public aware of the function of a war correspondent and the power of the press.

Mr Knightley believes that Russell's successors have not followed his example of fearlessly revealing the truth. He adopts, as the title of his book, the saying of the United States senator, Hiram Johnson, in 1917: "The first casualty when war comes is truth." He maintains that, with a few honourable exceptions, war correspondents have failed in their duty to tell the truth about the progress of a war at the earliest possible date, and that war correspondents have a duty to tell them, even though the publication of such information might injure a war effort and cost the lives of soldiers. When Clause Cockburn justifies his attitude as a war correspondent during the Spanish Civil War by saying that it was more important to report the truth than to tell the truth, Mr Knightley comments that this made Cockburn unfit to be a war correspondent. He is particularly impatient with the British and American war correspondents in 1940, who wrote about the bravery shown by the British at Dunkirk and during the Blitz, without mentioning that there were also cases of cowardice, desertion and looting.

It does not even occur to him to ask whether they were justified in colouring their reports in order to help Britain defeat Hitler. He admits that many British soldiers and civilians were brave, but in pointing out that there was another side to the story, he is not, in his account of Britain in 1940, which is much more misleading than any report by war correspondents at that time. His readers could be forgiven for thinking that the British and American war correspondents in 1940 were everything with resentment against the rich who sent their children to America and who spent the night in the safety of the air-raid shelters at the Dorchester, and that the heaviest working class in 1940 were everything with resentment against the rich who sent their children to America and who spent the night in the safety of the air-raid shelters at the Dorchester, and that the heaviest working class in 1940 were everything with resentment against the rich who sent their children to America and who spent the night in the safety of the air-raid shelters at the Dorchester.

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Mr Knightley's book is entertaining and lively, but it is less exacting. Although he has read widely, and gives full references for his statements, he often quotes from secondary sources which are available. Thus the source for his quotations from *The Times* in the nineteenth century is usually the history of the Times, not the issue of *The Times* in which the quotation first appeared. This method can always lead to errors. If Mr Knightley had gone to the original source he would have discovered that *The Times* did not appear with black mourning borders on the day when it reported the capture of New Orleans in the American Civil War, and that its war correspondents, unlike its leader-writers, were not always hostile to the North. Minor errors are almost inevitable in any book, but one is entitled to expect that an author who complains that truth is the first casualty in war should show a more scrupulous approach to the long official bulletins issued by army headquarters, and by letters written from the front by serving officers who had been paid by the newspaper to send the letters.

A now phenomenon, the "war correspondent" as a civilian newspaper reporter accompanying an army on the campaign—appeared in 1837 when the *Morning Post* sent Charles Lewis Gurnea to report the Spanish civil war between the Carlists and the Isabellines. The *Times* had a war correspondent with the French army at the siege of Rome in 1849. But Philip Knightley begins this story in 1854 when William Howard Russell went to the Crimea. Russell's reports in *The Times* from the Alma, Balaclava and Sevastopol first made the general public aware of the function of a war correspondent and the power of the press.

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DAVID MACHIN.
Jonathan Cape Limited,
Ford Square, London WC2A 3PU.

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The American record

By Frank Francis

Older habits of the Reading Room of the British Museum will recall the long set of Migné's *Patrologia* which occupied the presses in the east of the entrance to the North Library. Should they now seek to consult these volumes, they will find their places taken by an even larger work, the *National Union Catalogue—Pre 1956*. Imprints, represented already by over 400 volumes, with 200 more still to come. This colossal work, with its gold-blocked green cloth covers, which make it a visual as well as a textual masterpiece, is the unified record, with locations of the books in the Library of Congress in Washington and in the 700 major research libraries in the United States and Canada. It represents, moreover, a major British publishing achievement. The firm of Mansell Information/Publishing Ltd, successors of Balding and Mansell, the publishers of the *British Museum Catalogue*, have produced this work in over 600 volumes of approximately 704 pages each, published at the rate of one volume every week, and containing in all about 13 million entries.

The *National Union Catalogue* began, quite informally, in 1901 with an exchange arrangement between the Library of Congress and the British Museum, by which each library would eventually have a card list of all the important books owned by the other. This arrangement was soon extended to include other libraries and by 1905 nine libraries were involved and the accumulated catalogues contained about a million and a quarter entries. In the words of G. H. Nutman, Librarian of Congress, it was "the closest approximation now available to a complete record of books in American libraries". Continued growth, and a generous gift in 1925 of \$50,000 a year for five years from John D. Rockefeller, led to a considerable expansion of the existing record, and, with many additional entries made under the scope of the WPA, set it well on the way to its present size. It is now a massive and complex of information in the choice of entries, and the editors have no opportunity of seeing the catalogue as a whole before the sections are dispatched to the printer. Discrepancies and errors, however, are variations in the choice of entries, and the editors have no opportunity of seeing the catalogue as a whole before the sections are dispatched to the printer. Discrepancies and errors, however, are variations in the choice of entries, and the editors have no opportunity of seeing the catalogue as a whole before the sections are dispatched to the printer. Discrepancies and errors, however, are variations in the choice of entries, and the editors have no opportunity of seeing the catalogue as a whole before the sections are dispatched to the printer.

Having been "edited" in the Library of Congress, the cards are then shipped to the country of arrival at Mansell Information's preparation workshop in London in batches of 19,000 per week. Here they are subjected to a series of operations designed to produce a uniform and consistent set of entries. The cards are first mounted on larger cards preprinted with the full rule dividing the entries and the unique NUC number, which is made up of an initial followed by a number of the alphabet and a running number for all entries under that letter; the location symbols for the libraries holding copies of the book in question, which are written or stamped at random on the original; the card is then photographed at half the size of the original and punched to trigger automatically the exposure of such parts of it as are required in the final product. The cards are then photographed at half the size of the original and punched to trigger automatically the exposure of such parts of it as are required in the final product.

Mr Knightley has written a book that need not be written. It will be read with enjoyment, and with admiration for his devotion to the truth. But it is inevitable, and sometimes fortunate, that statesmen and generals have been guided by a higher duty. Long before we can reach the point of first casualty in war on the first occasion when a commander deceived the enemy about the time and place of his intended attack.

LIBRARIANS:

Weidenfeld & Nicolson wish to announce that there are current libel proceedings in respect of their book "You Only Live Once" by Ivar Bryce in which an undertaking has been given by them not further to publish the book until trial of this action, and to withdraw such copies as have been distributed.

The co-operation of all librarians is requested by ensuring that the book is withdrawn until further notice.

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By Michael Grant

George C. Brueger, in his introduction to *The Age of the Soldier Emperors*, offers two reasons why he, a professor of English (at the University of South Carolina), became interested in the subject of the book. One reason was the kind of literature he teaches—that of the eighteenth century when, as he rightly says, the influence of Greek and Roman writing on the West as Greek was so enormous. That is a particularly timely point to make when the bicentenary of the launching of Gibbon's *Decline and Fall* is being celebrated. The second incentive for studying the classical past was his enthusiasm "if not obsession" for collecting Greek and Roman coins. Since that is the sort of thing he is not writing about, he is close for his present subject those extraordinary forty years from 244-284, when emperors and usurpers (the two words mean much the same) proliferated. For a large proportion of what we know about most of these personages is derived from the heads and slogans on the coins. Indeed, the literary evidence is so sparse that numismatics comes into its own as a source of information more than ever before.

The legions lived in permanent camps, strategically placed but widely separated. Not enough men could be assembled rapidly at any one spot on a frontier. And while one point was being defended an enemy could break through at some other point, whose garrison had perhaps been withdrawn to help defend the first point.

About 258, Gallienus tried to mollify this situation by creating a mobile cavalry corps, made up of Dalmatians—brevi Illyrian fighters whose Roman pronunciation was stronger than that of most

Seedtime and

By O. A. W. Dilke

K. D. WHITE ;
Farm Equipment of the Roman World
257pp. Cambridge University Press.
£12.50.

And even when we do have a literary source it may well be quite ludicrously enigmatic and hard to interpret. This applies, above all, to the *Historia Augusta*. Professor Haverly points this out appropriately. However, it is not clear why any modern study of the period ought to have begun with a fairly prolonged examination of the numerous problems that arise from this work, since so much of the material is so unimportant that it takes about these literary questions.

Nevertheless his narrative flows well, and is to be recommended to those who want a clear picture of what was going on. There are a number of discussions subject by subject, but, on the whole, Professor Haverly might be expected of a numismatic period, to operate reign by reign. This procedure is unfashionable; but there is something to be said for it. For even if a lot of the individual emperors are of little consequence, the emperors are capable of influencing the economic trends of the period, and some of them showed this capacity to a truly remarkable degree.

K. D. White is well known for his many contributions to the study of Roman farming. His general work, *The Roman Land-owning Farmer*, is one of the most valuable books in the Thames and Hudson Aspects of Greek and Roman Life series. *Farm Equipment of the Roman World* is described as a competent volume on the subject of *equipment of the Roman World* (1967). Part 1 deals with rolling, stamping and grinding equipment; vice-presses; tanning; rope, cordage and netting; measuring instruments and water-raising devices. Part 2 covers equipment made of herd and soft basketry. Part 3 analyses utensils made of earthenware, stone, metal, wood and leather. Part 4 discusses flail, post, hoe, sickle, brood and goads. A short concluding chapter covers the economics of farm management; the economics of transport; and the handling of manure. The book is of the persistence of basic attitudes. Appendixes deal with the making of olive oil and with trees, shrubs and plants as sources of raw materials, the latter

Such, for example, were Claudius Gothicus, Aurelianus and Probus. It is unfortunate that classical studies in universities and elsewhere are so much concerned to earlier periods—because of their superior literary output—that most people would be hard put to it to recollect just what these emperors achieved. As Probus, although he demonstrates to them, although it is true, that the empire is still fragmentary, it is none the less clear that these rulers performed military feats that were totally out of the ordinary. Anyone who reads a history of the empire in an 1869 work would conclude that the empire, without a doubt, was immediately going to fall in pieces (or remain in pieces), for ever, battered by external and internal strife and consumed by internal strife and yet that all was happy. Since the empire did not fall, and their armies, and the stability of the personal life of the emperor (all civilians) to live on for another 200 years.

Whether their immediate predecessors Gallienus played a sub-

Volume 1

edited by LENNART A. BJÖRK

Part 4 Text Part 5 Number 543 20 1571

"this already indispensable work" C. J. P. BEATTY
"The editing shows immense care and scholarship" R. B. B.

Published in Sweden by Almqvist & Wiksell, Göteborg/Burghall, U.K.
The Secretary, The Thomas Hardy Society Ltd., The
Library, Blandford, Dorset, England, BA8 7PB

soldiers—plus, perhaps, legionary cavalry, and Arab bowmen, and Moorish troops who throw javelins adroitly from horseback. He later stationed this corps at Milan, from which it could be rushed to whatever danger spot needed it most.

The term "Illyrian", much used by modern writers, is somewhat ambiguous, since it can refer either just to the province of Illyricum (roughly Yugoslavia), or to the whole Illyrian customs area including the more northerly Danubian provinces. Professor Brauer is right to record the high quality of the Dalmatian bursemen, but his book might well have laid more emphasis on the contribution of soldiers and rulers from the Danubian region to the survival of the empire during this precarious epoch. After all, one of these emperors, Trajanus Aelius, celebrated on his coin not only the capture of the Illyrian "Army" but "Happy Dacia" and "the Pannonies" (lower Illyricum)—from which he himself, like other rulers of the time, originated.

By O. A. W. Dilke

K. D. WHITE :
Farm Equipment of the Roman
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257pp. Cambridge University Press.
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K. D. White is well known for his many contributions to the study of Roman farming. His general work, *Roman Farming* (1970), is one of the most valuable books in the Thames and Hudson Aspects of Archaeology series. *Roman Farm Equipment: the Roman World* is described as a companion volume to his *Agricultural Implements of the Roman World* (1967). Part 1 deals with rolling, stamping and planing equipment, flax-presses; Part 2, fencing, rangeland, and water-raising devices. Part 2 covers equipment made of hard and soft wood. Part 3 analyses utensils made of earthenware, stone, metal, and bone. Part 4 discusses ploughs, mills, poles, shepherds' crooks and goads. A short concluding chapter covers the economics of farm management; the economics of transport; and the handling of meadow and woodland. The presence of basic studies, olive oil and with the making of olive oil and with trees, shrubs and plants as sources of raw materials, the latter by Malcolm Bonington. There are indexes and a select bibliography.

Professor White's method is much as in his companion volume. Important passages from ancient authors are quoted in the original Latin (sometimes Greek) and in translation. Followed by a discussion, which where appropriate combines more than one Latin word, and which investigates extant representations and specimens, as also survivals of the word in its object.

In his introduction to Part 3, thus after other quotes, Professor Philippard to the effect that the Latin writers of antiquity "were in no better condition than we are" is asked, if these they refer to, is not the implication that they are handicapped, whereas Professor White believes we have art against nature?

There are specimens. The most famous are the work of the ancient Egyptians, wood and leather objects are less profusely preserved. The passages quoted, can could not be more than a few, but the loss is less than the Varn. In

end others; some of them are little short of ludicrous. Comments by legal writers, which are also included, are far more useful.

The first group includes the *festuca*, a wooden rammer used for agricultural work and road-making. We are told Caesar's pile-drivers for building the bridge over the Rhine must have been of similar shape, but the *festuca* is not a rammer, and we have no hope of standard ones? The any rate this suggests that the base was wider than the shaft, as figure 2 gives; why then are we told: a *Festuca* should therefore be identified with *pilum*, a pistle, the design of which is very well suited to the use of ramming. Figure 4 makes it clear that the tapering of this pistle or pounder was towards the base.

Among vine-props we are told that the "single-yoke" type (simplex iugum) was popularly known as the "horae" or "gelding" (*cantherius*), and the author adds that it is more natural to connect it with the yoke and pole of a plough than with the military yoke, which was two upright spears with a third across the top. He adds, "The use of the term *cantherius* = 'gelding,' as a synonym does not clink the ears in either way." But Virgil uses it thus for a rafter (so too *cantharus* in Greek inscription), and this must be the compared object.

There is a good description of

By Collin Macleod

ROBIN SCHLUNK:
Tim Homeric Scholla and the
Anneid
A Study of the Influence of Ancient
Homeric Literary Criticism on
Vergil
 156pp. University of Michigan
 Press (Transatlantic Books, Ser-
 vices), £4.80.

The Homeric scholia, the marginal notes on our Byzantine manuscripts preserve a mass of earlier commentaries on the Homeric poems. The philological, literary-critical, ethical, allegorical, or later Greek, the most revered poet, Virgil, as a learned writer, could not fail to know something of the Homeric scholarship of his time, and Richard Heins to his fine work on the poet's technique (1903) was able to demonstrate this now and then. Robin Schunk has now proved and illustrated more systematically the

the influence of Homeric criticism on Virgil. In general, that influence results in a concern for propriety, whether of ethics and manners or of literary technique. It also means that specific observations of writers of the Roman period on the influence of Homer may lie behind Virgil's significant reshaping of episodes from the *Iliad* or *Odyssey*.

The Homeric Scholia and the Aeneid is thus a helpful viewpoint on Virgil's originality, which lies not least in the very closeness of his attachment to his Greek fore-runners. For more than an Apollo

which these extremely talented
sculptors found lo, or attributed to,
these successive Caesars, presum-
ably, in some or most cases, with
the tacit or explicit approval of
themselves or at least their ad-
visers.

Which of these men, the porfirians invited to confer, were "good" or "bad" emperors? Dr. Drauer calls Philip the Arab the "good" emperor, but later is nearly so sure, and decides that the transient ruler Tacitus (AD 275-282) was the "good" emperor in the reign". But by what standards should we judge this goodness and badness? About most emperors, the army and the senate judged differently, and what was at stake was nothing less than the survival, and the "good" emperor, must be concluded, worse those whose military skill and political and personal toughness were sufficient to control the army about. That they did so is all the more prising in view of Rome's incessant, chaotic, failures to secure a peaceful imperial succession, a flaw which was of today's national governments are all too faithfully repeating.

By Hugh Lloyd-Jones

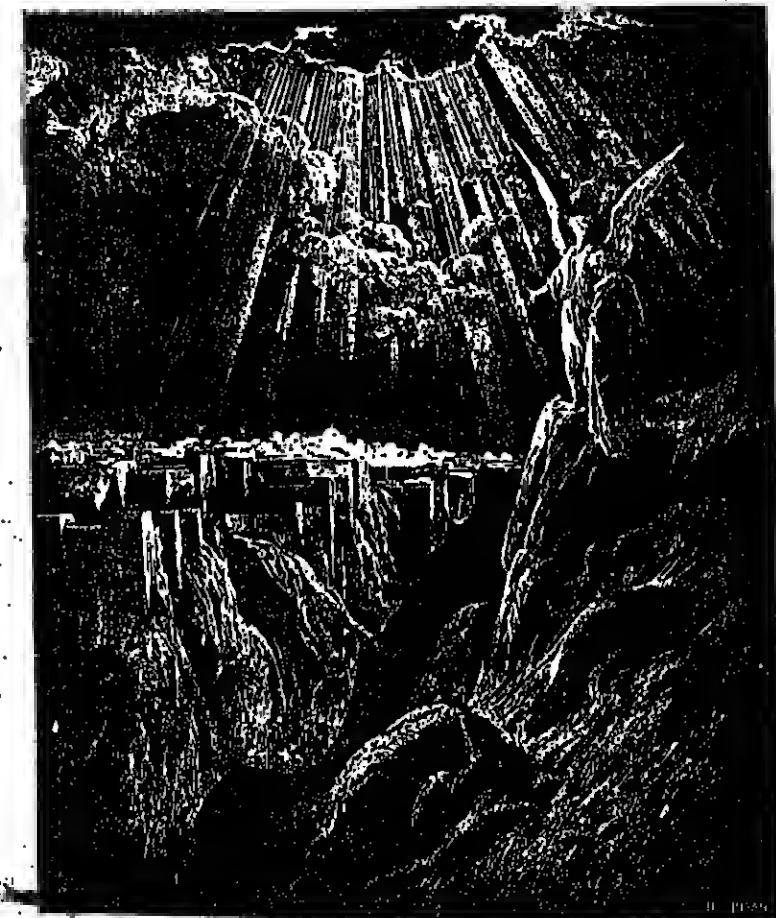
H. S. SHAFER :
"Kubla Khen" and the Fell of
Jerusalem
The Mythological School in Biblical
Criticism and Secular Literature
1779-1880
361pp. Cambridge University Press.
£8.80.

"This book proposes, in effect, a new method of literary criticism, or, at any rate, a mutation of existing practice among English-speaking critics." These are the words which the author of the *Journal of Theological Studies* begins her introduction. "The Intention", she continues, "is to explore the possibilities of a literary criticism which would be relevant to the whole of literature the work of other disciplines." Invoking Lukács and Sartre, as well as Lucien Goldmann and the Frankfurt School, she concludes, therefore, E. B. Shaffer pleads for the recognition of the critic's duty to consider the whole milieu of a work of art. She explains the necessity of extending the effect of Chomsky's writers of the higher criticism of the Bible as it developed in Germany during the second half of the nineteenth century. The first four

chapters of her learned and intelligent book are concerned, minor or less, with Coleridge; the fourth contains on admirable study of Hölderlin's great poem "Potmos"; the fifth is concerned with Browning's "A Death in the Desert" and the sixth with George Eliot's *Donal Derondo*.

Through the radical Fellow of Jesus, William Friend, Colridge came into contact as an undergraduate with the Unitarian group centring upon Joseph Priestley and his associates. The Unitarian fishermen to become alive to the importance of the new critical movement. He profited from the close acquaintance with the literature and friends of Thomas Belkodes and his friends in Bristol, and Dr Shaffer shows that well before his visit to Germany in 1798-99 he had studied the works of the Unitarian theologian Johann Gottfried Eichhorn. Eichhorn had attended the seminars of the Göttingen theologian scholar whom rightly belongs much of the credit for the institution of the seminar and the development of the Unitarianism in England. His ship which was for long assigned on bloc to Friedrich August Wolf. Heyne was a notable plunger in

From his twentieth year Coleridge



4. *Romantic image—The New Jerusalem*: one of Gustave Doré's illustrations to the Bible which have been reissued as a Dover paperback. (24 plates. Constable, £2.80).

By David Pocock

Hlodi Mytilis
A Sourcebook
Translated with an introduction by
Wendy Dooiger O'Flaherty
358pp. Penguin. 80p.

Myths are enjoyable because they start off smack in the middle of a situation rather like popular jokes. "There was this Englishman in the jungle and . . ." "Once there was a demon envious of the gods and . . ." Like good jokes they proceed to their point with maximum economy, seducing the reader from his accustomed sense of reality, likelihood or consistency of character: a myth, end, jokes bludgeoned reason aside to appeal to a deeper reason.

A translator of myths has to be a good storyteller, as well as Wendy O'Flaherty has this effect. She is a distinguished and successful writer.

intimate with the language that speaks
of respect it without standing
awe of its antiquity. Her free-
translations in *Hindu Myths*
free of the high baroque blend-
ing with Authorized Version Bible
characters older translations
than hers have no lot of transla-
tional vulgarization. A small exam-
ple her combination of fidelity and
vitality when in the *Rig Veda*
she translates sister as brother to
least an older translation has been
my own like to most ourselves.
The word like two lots of transla-
tion wagon. I strongly urge this or
request unless they person who
mine. Dr O'Flaherty more feeling
and correctly gives us "Let
whirl about like the two wheels of
a cart." The second line of the
begin unite your body with my
body.

A characteristic of this book is the rapid shift from poetry to common speech and the sudden intrusion of petty human features into cosmic drama. Less sensitive translators flatten out differences which Dr. O'Flaherty restores. There is a highly comical dialogue between two

mediated the writing of an epic poem on the destruction of Jerusalem by the Romans in AD 70, a plan that seems to have been dearer to his heart than any of the other numerous projects which he never reached. Should he have written whether in forming this plan Coleridge was actuated by the wish to contribute to the creation of a new Christian eschatology, based on the acceptance of the findings of the higher criticism and on the recognition of the fact that the foundation legend of Christianity was a myth like other myths and, like them, one with a symbolic value. Together with historical matter derived from the most part from Josephus, Coleridge planned to make abundant use of the results of the research in Eichhorn's opinion presented an imaginative picture of the capture and destruction of the city. The Apocalypse was popular with the poets of the time, eager for relief from the real world of the English Enlightenment, and often influenced their depictions of visionary experience. Many of them gave their work an oriental colouring, but vague and indeterminate, but detailed and specific, and they depicted paradises, perditions, Eden, for example, Klopstock in his *Messias* and Solomon Gossner in *Der Tod Adams*.

With great ingenuity Dr Shaffer detects similar elements in Coleridge actually did write, "Kuhls Kien". Deprecating the enthrallment of the poet, Livingston Lowes explained the composition of the poem in terms of an associative theory of sub-conscious composition, she rejected not only that theory but the account of the poem's general content and purpose. Here she is in harmony with the view of the late Humphrey House, who wrote that "were it not for Livingston Lowes, it would hardly still be necessary to point out that the poet's general view of the relation between his two poems is She is able to throw light on Coleridge by a sensitive analysis of Hölderlin's poem "Petmoe", written at that stage of his career when Christianity as well as Greek mythology entered his mind. Dr Shaffer argues that she shared with Coleridge the concept of a divine revelation conveyed to the community through the seer or poet, although dangerous to the state, Coleridge, she thinks, believed in Platonic revelation common to a religious and thought to have been contained also in the ancient Greek oracles or those of Socrates, Somairethre, and the cults of Isis and of Dionysus; scholars were less aware of the differences between these than they have now become. Coleridge located his Christian view in the Apocalypse, regarding Christianity as the summation of a revelations communicated in myth. "Kuhls Kien", in Dr Shaffer's view, is the image of the symbolic process of human gnosis. The association she makes, though, through the poem the poet seems more concerned with the process of the revelation than with what will be

Dr Shaffer observes that English literature to the higher criticism was very marked in the 1780s and 1790s.

other illuminating influences on the novel is illuminating, but not every reader will share her feeling that as soon as these have been explained the impression, so commonly found, that the book is on artistic failure will be removed. "A thorough appreciation of Feuerbach," she writes in "The Letters," "is the only error upon George Eliot, as an attempt for the basis of her art is the emotional life and his incomprehension of the level at which the emotional life moulded it." In fact her exposition of the theories which George Eliot violated to act nukes the greatest of her merits, the insight into the failure of the last half of the novel. The verdict not only of James and Leavis but of the common reader how beho that the first part, which Dr Leavis calls *Gwendolen Harleth*, is as fine a piece of writing as anything the author ever wrote, and that the second part is not equalled even by the best part of *Middlemarch*. Then the omni-virtuous and altogether unrel George is costumed by the author as Angelo Deio might be by the hostess or radically chic party, sent to exorcise a repentant ink, as of a confessor over the head of her readers, to cover and suffuse the whole second part of the book with its distasteful quality. Dr Shaffer pleads that Derondio is not held up as a mirror of perfection, but as himself.

In the poem the dying John confesses that he was not really present at the Crucifixion; and Dr Shaffer thinks Browning was aware of the doubts caused by Rembrandt on the cleanness of John's face. The Gospel to have been present at the events which he describes. Browning, the rightly remarks, was not at all anxious to give a picture of the falsity of John's claim caused deep remorse to John himself but cannot impair the genuineness of his revelation of the way in which myth which forms its content. Dr Shaffer finds here a defence of Christianity based on the recognition of the mythical nature of its revelation and on the recognition of the special vulnerability of the human being through whom the revelation is communicated, just as she has found these things in Coleridge and

In the sixth chapter Dr Sheffer employs her "new method of literary criticism" in a defence of Daniel Deronda against the strictures of F. R. Leavis in *The Great Tradition* and Henry James in *The Conversation*. The labour, that novel which first appeared in 1876 and which Dr Leavis helpfully reprints in an appendix to his book. The records George Durand's enthusiasm for the novel, written by Frederic Harrison, the champion of Positivism, that she should write a novel that embodied the positivist ideal of society; she explains the significance of the novel in the literary work of her treatise of Strauss, Spinoza, and Feuerbach; and she sets out to show the working of the influence of these and other influences on the novel in *Daniel Deronda* itself. She sees the book as a "cosmopolitan religious epic" designed "to join East and West in a new synthesis and resting on the new religious dogma of history and Feuerbach's translation of Christian theology into the terms of secular thinking.

Dr Sheffer's account of these and

Daily Mirror

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Souls and the party

By Peter Hebblethwaite

BOHDAN R. DOCIURKI and JOHN W. STRONG (Editors): *Religion and Atheism in the USSR and Eastern Europe*. 412pp. Macmillan, £10.

There is an awesome symmetry about *Religion and Atheism in the USSR and Eastern Europe*. It costs pounds and has twenty authors. The symmetry happily does not extend to the contents which expand according to the importance of the themes they deal with. Thus seven chapters examine aspects of religion in the Soviet Union, including the role of anti-religious propaganda in "political socialization" (what used to be called "indoctrination"). There are two "across the board" surveys of Judaism and Catholicism. And finally the nine chapters devoted to particular countries illustrate yet again the hazards of trying to generalize about the fate of religion in Eastern Europe, since they range from Albania, where all public manifestations of religious life have been effectively suppressed, to next-door Yugoslavia which has recently granted chaplains for the army, and even abroad and maintains a form of diplomatic relations with the Vatican. One clear conclusion emerges: though the Russian "model" of the communist countries of Eastern Europe, there remain considerable differences which can be explained by the complex interplay of historical factors and the relative strength of the different churches. Where, for instance, Catholicism has usually claimed to be able to express the "soul" of the nation, as in Poland, it is strong; and where Evangelical Protestantism has been able to support national policy, as in the German Democratic Republic, it is a force to be reckoned with. These are not exactly novel conclusions, but they bear authoritative re-statement.

There are, however, two suggestions. This is a collective work, conceived originally as a symposium held in March 1971 at Carleton University, Canada. Additional contributions were solicited, and the preface is dated exactly two years later. Though the situations are not so fluid that one can say that the collection has been overtaken by events, the optimistic judgement, which might have to be modified in the light of subsequent developments, is placed on the Roman Catholic Church in Croatia and Slovenia. The other disadvantage is that most of the authors have already written substantial volumes on topics which they are here obliged to boil down drastically. This holds especially for Michael Bourdieu, a foremost of the Russian Orthodox Church, William C. Fletcher's discussion of how religion is exploited in Soviet foreign policy, and Gerhard Simon's comparative survey of Catholicism in Eastern Europe. This is not to lament that they should have been gathered together in one volume, but simply a reminder that one is not observing from reading their fuller studies of the same themes.

Two troublesome questions nag the reader. The first is the extent to which Western observers exaggerate the importance of the tenacity and vitality of religious life in

the Soviet Union and Eastern Europe. And the second is how far the party bosses and ideologists regard this survival of a phenomenon which ought, according to their theory, to have disappeared. The two questions are linked, for if religion has notably failed to wither away as predicted, then either the theory has to be revised or mitigating circumstances have to be adduced to account for its survival. In J. M. Bachinski's treatment of "Marxism-Leninism and Religion" there is no room for better mutual understanding, still less for dialogue: religion is seen as "a radically false, magical pseudo-science", and its disappearance is merely a matter of time. There can be, as Lenin said, nothing more abominable than religion. From this point of view, any variations in the actual treatment of religion (Lenin's "outstretched hand") are no more than tactical manoeuvres, sinister ways of securing its eventual destruction.

However the only Marxist contributor to the volume, Branko Bokanjak, rejects Lenin's views as naive. It would be a complete illusion, he writes, to think that religion will die out now that the political and economic change of Yugoslavia has been achieved. And he insists that "the results show that religion does maintain itself in socialist societies and continues to lay claim to the entire human being". This empirical observation is clearer than his conclusion, which is that Marxists ought to study religion attentively. But the rather curious phrase about laying claim to "the entire human being" merely sharpens the problem, for if the encounter is between two world-views, two belief-systems, both of which lay claim to the entire human being, then one can only foresee continuing conflict, relieved occasionally by bursts of tactical tolerance. As Gerhard Simon points out, the notion of the separation of church and state in which religion occupies its private realm is a liberal and not a Marxist idea.

The official line is that if religion survives, this must be due to ideological causes, to the inadequacy of ideological propaganda, and the illegal attitudes of churchmen. This position is resolutely maintained, whatever the evidence to the contrary. The ideological spectacles determine what is seen. The fact that religion is associated with minorities in the Soviet Union and which nationalism elsewhere must be profoundly disturbing for any ideologue who is concerned to remove his spectacles. Vasily Markov's splendid treatment of "The Unites of the Ukraine" suggests that bareness may be counter-productive. He quotes Valentin Moroz, a young Ukrainian intellectual now in prison:

"The Church has grown into the cultural life so deeply that it is impossible to touch it without damaging the spiritual structure of the nation. It is impossible to imagine traditional values without the Church."

Religion and nationalism make up a tough combination. Joshua Rosenberg's study of Judaism has made the same paradoxical point, though the Jews do not have a defined territory to defend. Repression has led even other Jews to sport beards and worn skull-caps. The resilience of the human spirit is proof against all the power of administrative and police terror.

Between this world and that

By H. A. Williams

MONICA FURLONG: *Puritan's Progress: A Study of John Bunyan*. 223pp. Hodder and Stoughton, £5.50.

Works of genius both belong to and transcend the times in which they are produced. To appreciate them adequately, therefore, they must be put in their historical setting and then liberated from it so that their timeless and universal elements may be revealed. Yet that liberation can be only partial. For the expounder himself cannot escape the relativities of his own era, and it is in terms of those relativities that he must needs clothe what he has apprehended as beyond the forms of thought.

Monica Furlong's achievement in *Puritan's Progress* is that she has understood all this, and the result is a profound and compelling study of Bunyan. She first sets him firmly in the context of the English seventeenth-century Puritanism and its Calvinist creed. Her picture of the Puritan is fair—she is far from blind to their many virtues. But she sees that people must grow out of any and every religious system if they are to become their full selves and so make available to others the riches of their maturity.

Bunyan's growth to maturity, his Puritan's progress, is described with a subtle and sensitive understanding. As he is shown him first as a somewhat boisterous young man fond of what to us would appear entirely innocent pleasures, it was while he was playing what was then the social equivalent of cricket on Elstow village green that the peace did suddenly dart from Heaven into his soul, and he saw "the Lord Jesus looking down upon me, as being very holy displeased with me, and as if he did severely threaten me with some

grievous punishment for these and other ungodly practices". It was this dramatic and terrifying experience which became the victim of the mercenary gift-feelings, made all the worse by his inevitably compulsive desire to blaspheme—against God, as he thought, but in reality against the ecstatic juggernaut he had projected upon his heavens. His progress towards salvation consisted in the gradual elimination of the juggernaut and the discovery that in fact it was love freely given which was the ultimate reality. It was the realization of this truth, evident yet luminous love which enabled him to accept himself in the certainties of his humanity. The result was a growing tenderness towards human frailty and the humour which invariably accompanies it. A still more important result was Bunyan's ability to unloose his own imaginative depths so that he was able to write his supreme masterpiece *The Pilgrim's Progress*, in whose second part Christians and her children are shown thankfully enjoying a holiday on pilgrimage, the land of home pleasures which Bunyan had formerly fantasied Jesus as hoefully displeased.

Monica Furlong most skilfully weaves the dramas of Bunyan's inner experience with the fluctuating fortunes of his outward circumstances—his imprisonment for twelve years in Bedford Jail, his happiness of domestic life, his eventual reputation as a preacher and pastor, and not least the publishing success of his *Progress*.

That Bunyan was a genius, is obvious to any who read his three major works: *Grace Abounding to the Chief of Sinners*, and *Part One* and *Two of the Pilgrim's Progress*. Monica Furlong shows him also as somebody who through great suffering fought for and won his true self as a writer, intensely sympathetic, large-hearted, and lovingly kind. As she shows him, he can understand how in his writings he can move us to laughter, tears, and exultation while at the same time

keeping our feet firmly on the ground. What she does particularly well is show us how we must distinguish between the reality of Bunyan's faith and its outward form. Formally he was a Calvinist, but the reality of his faith exploded out well beyond the form: "Bunyan's faith took him far beyond the conventional waters of his belief, out into the deep ocean where all our traditions are reconciled. He could experience, but he could no longer accommodate what he experienced within the framework of his doctrine, or any doctrine."

Yet one of the reasons why Monica Furlong is able to make Bunyan so alive for us and fill of moonlight is that she has a contemporary system of belief to describe him. The idea that man has an "evil" shadow self which he must acknowledge and take to his bosom as a valid and important part of his identity. She makes Bunyan contemporary by applying to him Jung's concept of the shadow. She is intelligent and too human to overdo this scheme of interpretation in a doctrinaire way, nor does she show that although the experience of a spiritual genius cannot be accommodated within the framework of any doctrine, we need none the less some kind of doctrinal framework in order to begin to understand him. Perhaps, Monica Furlong's greatest achievement in this book is to make us realize that Bunyan's insight transcends Jungian psychology no less than Calvinist and Christian theology. She reminds us that his terrible depression did not plague him (he certainly would not personify) with the suspicion that his work might be a cosmic delusion like an orchestrated death-rattle, and that Bunyan catches the tone, exactly. No poet is less "elegiac" though he wrote in elegiac couplets.

These translations, or adaptations, are so painful and vivid that since they are after all a selection, not the complete text of Bunyan, one is led to wonder what in them so catches and so honours the idiom of seventeenth-century England. Most good translators of the Classics into English have happened because it permitted the translator to write in a language which he was unable or not permitted to express for himself. Marlowe's Ovid touches on an amoral sexuality he could not express in his own person. Dryden found in Virgil the consolation of a godless death and the sexual behaviour of women. In the 1900s Classical expressions of homosexuality were privileged. What Tony Harrison does consistently or not, and includes some savage anti-feminism, and some plainer speaking about Christians than he usual even today. If he were a modern writer, Palladas would not be considered a nice man.

This approach is fruitful for unravelling the symbolism of her novels, especially *The Pilgrim's Progress* (1659), which has the air of Oscar Wilde's occult pieces and some emulating dialogue. It is also revealing for the nature of her mystical writing, which was very much a matter of problems of expression. In this sense, it is a thing, one thing I seem to have learned in the course of my spiritual journey, she wrote in a letter after the publication of *Worship*. "It is the nature of the religious imagination to be a little bit mad, a little bit out of the ordinary, a little bit supernatural experience." Mr Armstrong is himself sensitive to this kind of kind and his analysis is, always, perceptive, but also disorienting. He has used a great deal of unpublished material, and his book is a strange, though the end does show signs of haste and the proofreading has been less than careful.

Fifty years ago Evelyn Underhill pointed out in *Mysticism of the Church* that the mystic is a man who has been nurtured within well-established walls, creeping at times but always supported by the relatively few mystical or Christian denominations found throughout the world where building operations were still in full swing and where the sound of the hammer broke in on the quietude. Today, there is a marked change in the religious imagination, a flight from reality, a reaction, no doubt, to the rationalism of falling masonry within the Church and the churches. It is in this sense that Mr Armstrong's lucid and balanced account of an exemplary personal quest may prove of real value. For his conclusion is, in likely that the mystical quest of Evelyn Underhill will stand wherever the Christian philosophy of the contemplative life is seriously as a basis for Christian action.

Pagan idioms

By Peter Levi

TONY HARRISON (Editor): *Palladas: A Poem*. 37pp. Anvil Press, £1.95 (paperback, 80p).

PETER RUSSELL: *The Elegies of Quintillius*. 62pp. Anvil Press, £1.95 (paperback, 80p).

Tony Harrison's brilliance as a translator and the effective precision of his language are well known in the theatre. He is an interesting poet in his own right, and a trained Classical scholar. *Palladas* is one of those marginal and late poets of antiquity who seem almost the most fascinating as present to those some-what rare "Classical" scholars who really love poetry. He was born about 319 into a world still Classical and lived as an old man to sea it ennobled by Christian fanaticism of low intellectual attainments. He was a schoolmaster, a tricky enough life in the first place, and his poetry was a necessary forcing exercise to take Quintillius to face value, as if he did exist.

Mr Russell tells us he lived at Stax, the Iliad, from 390 to 427 AD, and he died according to Ptolemy Aetadius, of a surfeit of lentils. Guano in his famous shipwrecked lost Book 2 of the *Odes*, recovered from a Mendeian tramp, and Guyon's said, "The Church can afford the loss." His papyrus was found by a Nicaraguan engineer digging for potash at ancient Apollodisopolis, and was bought by the University of Texas. It has not yet been translated, and access is unlikely before the twenty-first century, as what is left of the Classics Department is editing the papyrus. It includes a mock-heroic work, *The Apotheosis of the Emperor*, an anonymous "epyllion", *Achilles among the Women*. I have avoided the more aserotic jokes in the footnotes, but there they run riot, and a Classical scholar or scholar of Eliot and Pound who understands them will have an unusually happy time with Mr Russell's Quintillius. We should look forward in fact to the fuller publication of the Texas papyrus.

For the rest of us there are the poems. They are readable, excellent, and it would be crazy to dismiss them as pastiche. There is a certain touch of Ezra Pound in the book that looks like pastiche. It is, in fact, a parody of Pound's poems, have ever seen. But the poems themselves are serious. They would deserve their place in an anthology of the good poems of the third quarter of the century. The Classics, however, the simply Italian colour of their language is acceptable as modern English. I must confess for the sake of what I want to say now that I have not liked all of Peter Russell's work in the past; he therefore seems now an English writer who can run without ever having been observed to have walked.

There is a certain seriousness about all, available in this old idiom of paganism, which is not otherwise encountered in our world. With every change in history, whether inevitable or not, a limbo is chopped off, and the past is as much as Shakespeare's past; why else his Roman plays? In *The Elegies of Quintillius*, the mask, if it is one, fits so closely to Mr Russell, as the mask should in perfect truth. The past is not a perfect reconstruction, between persons and personality. That is surely something that in the end we owe to Pound. The jokes are good, ones the century does not need, and the serious ones are good, ones that would have saved them, but the lines about death, and the black shadow that death casts on other lines, make this the work of a good and even an important poet. The elegiac control, however, about his verses which is very attractive. He is not to be reviewed by the best of all critics, not by a Classical scholar, not easy to quote from.

A second excellent translation by Harrison. He dedicates to Juvenal like all the best of the best. A second excellent translation by Harrison.

Books in brief

Arts and Crafts

LOOMES, BRIAN. *Westminster Clocks and Clockmakers*. 120pp. Newton Abbot: David and Charles, £2.95. Brian Loomes gives an interesting and highly readable account of the making of long-case clocks, mainly by individuals and by hand, in West-England (and a few neighbouring places in North Lancashire) between about 1700 and 1850. He describes in considerable detail the work of the John Barber, father and son, the Phillips and other clock-making families, and gives short biographical notes on 165 clockmakers, concluding with a list of the same makers classified according to the towns or villages in which they worked.

Horticulture

RALPH, E. B. *The Living Soil and the Haughley Experiment*. 384pp. Faber and Faber, £5.25. When *The Living Soil* was first published in 1948 it aroused wide interest among the public, but its views, which were based on the work of the Haughley Experiment, were not generally accepted. It stressed the importance of careful management of the soil, and the maintenance of a high level of organic matter. Since then, scientists have become less dogmatic, and B. Ralph's views, though not generally accepted, are nevertheless thought to "have something in them". This reprint will therefore be welcomed, as will the description of the Haughley Experiment, which was an attempt to put the principles of the original book into practice on a farm in Suffolk. There is still much to be learned from the experiment, and the facts and figures here recorded will enable others to assess their value. Today when chemical fertilizers are so expensive, and when one of the most important — phosphate — is politically unstable and, as a result, scarce, the work in agriculture on "organic farming" without such chemicals is particularly relevant.

Local History

LEW, WALTER M. *Corbridge: Border Village*. 224pp. Newcastle upon Tyne: Frank Graham, £3.50. The history of a border village will usually have a more stirring story to tell than any village history in the south. Corbridge, the Roman Caerboron, has changed from an imperial garrison town below Hadrian's Wall into the quiet village of today, and has undergone much of the same process. Angles, Danes and Border raiders each left their mark on it, and the village was centuries in recovering from the havoc wrought by the Scots; the story was not finished when the village was nearly 800 years after its devastation by Wallace. The story will appeal even to readers unfamiliar with the place; Walter Lew knows the region intimately. Corbridge and its people live in his pages, and the past is made alive by the vivid Roman scenes, used for so many later buildings including the village pub.

Natural History

GOM, HENRIK and KRUM, E. *Living Forests*. Translated by Frederick and Christina Crowley. 201pp. Keys and Ward, £6.50. The superb artistry of the photographs in colour and black-and-white reveal the beauty of forests and of some of the varied fauna and flora that inhabit them. E. Krumboltz of Zurich, gives a fascinating and authoritative account of a wide range of topics relating to the development of forests and the role of the forest in the world. He traces the prehistoric flora and the first tree species through broad geological epochs from the primitive vascular plants of the Devonian. Records very greatly but Nature's diary is to some extent preserved in fossil flora and much later in pollen deposits in peat. The development of post-glacial vegetation is traced through a succession of intermediate communities to the physical and biological control of modern forests. The physiology of a natural re-afforestation is so influenced by anthropogenic factors as to be a subject of great interest to the forester. The book is a masterpiece of factual accuracy and is a valuable addition to the library of any student of natural history.

soil. There is an urgent appeal for conservation and the great demands on the forest today are emphasized. In a civilization dominated by technology the importance and continuity of the living forest, with its rhythm of the seasons and colour change, is very evident. The book is beautifully produced with large text and well-synchronized plates.

Ornithology

DOBBS, AUSTIN (Editor). *The Birds of Nottinghamshire*. 226pp. Newton Abbot: David and Charles, £6.50. This is a thorough and well-produced county ornithology, and should make interesting reading for bird watchers in any county, for Nottinghamshire in many ways seems an ornithological microcosm of England. The history of its habitats (including, of course, Sherwood Forest) and the birds which inhabit it of the whole country as any one county could be. Black-and-white photographs and pleasing line drawings illustrate the book.

GOODE, JOHN. *How to Watch Birds*. 155pp. André Deutsch, £3.25. This is a useful introductory book for aspiring bird watchers. Although the recently revised edition of *Watching Birds* by James Fisher and Jim Pegg covers the same ground, both bear the distinctive stamp of their authors, and both are worth owning. John Good's book is, however, simpler in approach, and probably more suitable for beginners. It is written with such lucidity, conservation, bird counts, ringing and so on in a thorough and thoughtful way, and is attractively illustrated with line drawings by David Thalwell.

Ships and Shipping

CORLETT, EDWARD. *The Iron Ship*. 253pp. Bradford on Avon, Wiltshire: Mognor Press, £8.25. *The Great Britain* was the first modern ship, metal-built, steam-driven, propelled by a screw and big enough to begin to take advantage of the economies of scale. She was built in the 1840s, and it is astonishing that she has survived to undergo a complete renovation at Devonport, Bristol in which she was built. This book is a detailed technical study of the history of the vessel from her conception to her restoration. Much of this work is original and the result is a most revealing account of an aspect of Victorian achievement.

Transport

MARSHALL, JOHN. *The Guinness Book of Rail Facts and Feats*. 253pp. Guinness Superlatives, £4.95. The second edition of John Marshall's book is certainly right up to date for, under accident, it gives a brief account of the old industry and disaster of February, 1975. It is a work as useful as it is beautiful; the typeface is clean, the layout uncluttered and the coloured plates handsome. One in particular remains in the memory, that which depicts the crossing of some of the old independent British railway companies; what pride and confidence were there.

War

FRANCE, ALFRED. *World War II: Fighter Conflict*. 160pp. Macdonald and Jane's, £3.25. Several other factors besides speed determined fighter superiority in combat during the Second World War. They included rate of climb, rate of turn, armament, structural strength and the method of employment. For instance, the idea of the "big batallions" was much less effective than that of pairs and finger-tops invented by the Germans and copied by the Allied (air forces) because of the flexibility in manoeuvre which the latter allowed. A number of auxiliary devices were used. The air battle of the Tenthousand, fought for lack of a proximity fuse, Russian and German air-to-air rockets were unsatisfactory because of the difficulty of judging range. On the other hand, the replacement of machine-guns by cannon, some as high as 100mm, added much to the effectiveness of fighter operations in both daylight and at night. The book is a masterpiece of factual accuracy and is a valuable addition to the library of any student of natural history.

Information please

Engene Arum, schoolmaster; whereabouts of any letters or documents about him or his portrayal by Thomas Hood, Bulwer-Lytton and Henry Irving. Kling James's School, Knaresborough, North Yorkshire.

Baroness Burdett-Coutts (1814-1906), philanthropist; whereabouts of any letters, or photographs. Also any information about her husband William Ashmead-Bartlett, and her lifelong companion, Mrs Hannah Brown, for a biography. Diana Orton.

Plat 4, 79 Hornsey Lane, London N6 5LQ.

James Anthony Freuden: any information about his letters or manuscripts. Robert Gostzman, 6358-H Montego Drive, Charlotte, N.C. 28215, USA.

Maud Gonne; any letters, photographs, manuscripts or speeches, for a biography. Jahane Dyllan, 51 Gros Street, East Melbourne, Victoria 3002, Australia.

Incorporated Institute of British Poetry; any information about this society. Stephen Lawrence, 1 Clifton Close, Camp Road, Clifton, Bristol BS8 3LW.

Philip Larkin; any information about his work and especially the manuscript of a file of the *Oxford University Club*. *Bulletin* published 1941-42. B. C. Bloomfield, 99 Morden Hill, London SE13 7NP.

Eden Phillpotts (1862-1960); any information about his works, letters, reviews or interviews in private hands. J. Y. Dayenard, Department of English, Lock Haven State College, Lock Haven, Pennsylvania 17445, USA.

Mary Shelley; whereabouts of any manuscripts or proofs of any short stories (other than those at Keats House, Porchester Library, Harvard, Princeton, Ashinger Collection). Charles Robbman, Department of English, University of Delaware, Newark, Delaware 19711, USA.

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Holy rollerball

By Marigold Johnson

BRUCE MARSHALL:
Mark the First
180pp. Constable. £2.95.

It is part of Bruce Marshall's taste on his fellow Peapists to have Stephen (whom they may remember as the anonymous hero of *Urban*) the Ninth in the trilogy which this novel completes) wondering whether the Church has survived thanks to "the absence of a sense of humour rather than the presence of the Holy Ghost". After all, the best anti-clerical jokes (like the best anti-semitic ones) usually come from the faithful: perhaps satire can afford to be savage (and therefore effective) only in direct proportion to the satirist's own contrition that the edifice will survive his attack. It is when the Catholic Church tries to suppress satirical exposure—as it did, for a time, before the publication of Roger Peyrefitte's *Les Cieux de Saint Pierre*—that the outsider feels most inclined to scorn.

But the impact of the satire is diminished when the satirist constructs a fantasy, enlivened by imaginary enemies, and scores only against his own preposterous Aunt Sally. Mr Marshall's opening shot is not encouraging: "Tell me, more," the Pope asked his Secretary on Easter Sunday, "whoever told me to say cheerily to the boys and girls from the balcony this morning? Ours or the missus's?" And when Her Holiness appears, it is to complain that "Her Eminence of Cappadocia has pinched my turn at the Steine Januaries, My, but I was climbing walls!" The lumbering and obsolete colloquialisms, to be fair, are explained by Pope Marx's Dutch nationality. Mr Marshall also has some fun with Cardinal Woollong ("I go walk about to Moscow, to Iran, to talk about") and the Camerlengo, who refers to his chat with the "Holy Goats". Like so many parodies, and I suppose, no more grotesque—the satire digresses to the Vatican of '96 (note the date) are exhibited one by one, and the author obviously cares no more than the

reducer what excuse is offered by the plot, an episodic affair about national sovereignty. Miracles have always made good satirical cannon fodder, and Mr Marshall is at his theological best when the Prefect of the Sacred Congregation of Rites summons evidence for and against the canonization of a little Spanish nun. Forty-eight roller skates, rused from the Guadaluquivir, are produced as exhibits. Sister Petronilla punished from dozen nuns of her order for parading in miniskirts and high heels by miraculously propelling them on skates to their deaths. It is, so Mr Marshall's converts will doubtless remember, an extension of the trilogy that the Church has replaced Beadrides with Sexatideus; so, with a great deal of Don Quixote detail (though somewhat more coy than *Urban*), we hear a further

Making and breaking

By Susan Kennedy

JEREMY POTTER:
Dignance and Favour
234pp. Constable. £3.60.

A novel about political ambition in the deceiving years of Elizabeth's reign and at the court of the new Scottish king. The story is brutal, the intrigue is all here, but recounted without much dash or flourish. There is little originality in the picture of the four-breasted queen, drawing feeble vigour from the hollow histories of her courtiers, or in the drooping figure of the king with his hand inside his favourite's breeches. Jeremy Potter's account of James's reign, concentrating on the making and breaking of personalities, leaves out altogether his struggles with Parliament over taxation, and other features more familiar to the student of the period. A good story, though, but a good story needs to be told with verve and energy, and although the opening chapters seem to offer a *Boy's Own* adventure of cattle-rustling on the Scottish

border—the wild west of the day—the narrative quickly lapses into diffuseness and wooden archaisms. Robert Carey, cousin to the queen and at the beginning deputy viceroy of the East March, is an unsuccessful political climber. A love marriage and how intently Mr Potter writes of sexual passion, in and contrast to the Elizabethan themselves—has removed him from royal favour and his quest to jump back on James's bandwagon (to desperate ends, outwitting Cecil at every turn, from Richmond to Edinburgh to be the first to break the news of Elizabeth's death) achieves very little. Like so many others, he now plus he hopes the charismatic Prince Henry. Whether or not the prince was poisoned at his father's instigation, his death seems to spell the end for Carey, but his stronger-willed wife secures for him the position of governor to the weakling Charles. Carey takes us through all the complications of the Overbury plot, and it is with a sigh of relief that the reader sees Carey, at last disillusioned—how could he have been?—as long for so little? By Raleigh's execution, return to the border to enjoy a contemplative old age by the banks of the Tweed.

Criminal proceedings

By Jessica Mann

DOUGLAS CLARK:
Premeditated Murder
128pp. Gollancz. £2.75.

A commuter enclave, realistically peopled with prosperous suburbanites, is the setting of this classic detective novel. The writer plays fair with clues and hints for any reader who is capable of following technical details about electronics, engineering and pharmacology, though it is a pity that the blurb is misleading. Apart from one too many coincidences, this is a plausible, tightly written puzzle.

HUGH FLEETWOOD:
A Picture of Innocence
201pp. Hamish Hamilton. £3.50.

Dick represents the American Dream, in his triand eyes and his own, he often says that he is a child of the gods, or a free spirit, or secretly contracted with nature. Nightmare takes over. Dick's wife, once apparently pure and innocent, has become an extravagant slut; his children have dropped back into bourgeois life. Friends call his idealism and romanticism carelessness and stupidity, and he lives on handouts. Dick pictures and false facts confuse him—and us. Whose wife does die? At whose hand? This is an ambitious psychological thriller, mostly successful.

LAURENCE HALLEY:
Simultaneous Equations
218pp. Cape. £3.25.

Laurence Halley manages to excite pity, if not sympathy, for his protagonist. In this accomplished first novel, told in dialogue and monologue. The story is of the trepanning, by his own conscience and the investigations of a man who has raped and murdered a student hitch-hiker. A young executive's housing estate, a dying woman's home in York, and the world of the motorway re-

gular are part of this excellent evocation of guilty obsession.

ROY LEWIS:
A Part of Virtue
186pp. Collins. £2.75.

An orthodox detective novel, well written by a reliable craftsman. The profession of motives and opportunities is perhaps less convincing than the picture of the likely Inspector Croft and the society world of a residential caravan also in the Cotswolds, full of ordinary people seen at their worst. The hints and clues are fair, and a modern message precedes a cool last-page surprise.

ROBERT PARKER:
God Save the Child
185pp. André Deutsch. £2.95.

A picture of New England with reminders of that even the tongue is foreign. The formula includes police chiefs, high schools and kids who drop out from the rich life of the suburbs, but we are spared the usual explicit sex and violence. The private eye who hunts for the teenage boy is not a tough guy, but has a nice taste in home cooking and non-domestic champagne, as well as believing in "confidant oamlers" and "inner direction".

PETER VAN GREENAWAY:
Doppelgänger
223pp. Gollancz. £3.20.

Men drop dead at the sight of a doppelgänger, secret tunnels lead to monastic retreats, and the dead walks the earth. Those and other gothic details seem to place the novel in the supernatural sub-genre of suspense fiction until at the end, everything is explained. "Carrots dangled before donkeys" with a perfectly earthbound motive. The story is of a man who has raped and murdered a student hitch-hiker. A young executive's housing estate, a dying woman's home in York, and the world of the motorway re-

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UNIVERSITY OF STRATHCLYDE

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